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"The Line of Growth following Conversion," compared with that of the cases especially considered in Part II. In general, it is found that the lines of growth run precisely parallel for the two groups. In both cases there is "the birth of consciousness on a higher spiritual level," "the adolescent struggle due to a sense of incompleteness," the experiences of "storm and stress," and a period of reconstruction in which the subject arrives at "a positive and constructive attitude toward life." Some rather marked contrasts are encountered when we follow the investigation as to whether the two types of cases, having passed through the same general line of growth, merge into mature life with the same general religious conceptions and attitudes.

Dr. Starbuck's investigations are directed only to Protestants and modern Americans. His method of accumulating, sifting, and analyzing evidence and exhibiting conclusions is satisfying and illuminating. The results of this first-hand study are in general accord with "evangelical" views of conversion, but they exhibit the phenomena in a new and strong light—a light in which it is seen that conversion is normal and as truly natural as it is supernatural; and that nature and the supernatural are, indeed, one realm of well-ordered law which is only the mode whereby God works. Dr. Starbuck has been consistent and has rendered a service of the highest value in following out his conception of "the business of the psychology of religion to bring together a systematized body of evidence, which shall make it possible to comprehend new regions in the spiritual life of man, and to read old dogmas in larger and fresher terms," the end being "the possibility of becoming nature's helper toward wiser and better ways of religious education."

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TENNYSON, RUSKIN, MILL, AND OTHER LITERARY ESTIMATES. By
FREDERIC HARRISON. New York: The Macmillan Co.,
1900. Pp. 302. \$2.

MR. FREDERIC HARRISON has gathered in this volume fourteen essays on literary subjects. They are written in the style which their author, during many years of industrious productiveness, has made familiar to the reading public by numerous papers contributed to English and American, but chiefly English, periodicals. They are all of them highly readable. They are full of good sense and good feeling. The author is a disciple of Comte, but his positivism does not make him incapable of

appreciating generously writers the most antipodal to himself in fundamental belief. One cannot but be won upon by the ingenuous kindness of tone that prevails throughout Mr. Harrison's pages. He treats literature like a man well-informed on the subjects he touches, and at the same time like a man not in the least inclined to break with the best-bred current traditions and conventions of criticism. That is to say, Mr. Harrison is not an independent critic. His critical expressions have the value belonging to fairly good new statements of generally received views and not the illuminating or stimulating value belonging to well-considered individual opinions, differing at points, as probably such opinions would, from prevalent notions.

We say "fairly good" statements; for notwithstanding the readable quality that we have attributed to these papers of Mr. Harrison, it needs to be said that the style is careless to a degree that makes it not unjust to call it newspaperish. This charge is not loosely made, but restriction of space forbids the citation of illustrative instances.

Adherence to convention on the part of a literary critic will make him safe only as he expresses himself in general, and in fairly moderated, terms. When Mr. Harrison, falling in with the current mistaken notion that Tennyson's technical achievement in the *In Memoriam* is very nearly beyond criticism, extravagantly says (p. 5), "There is not a poor rhyme, not a forced phrase, not a loose or harsh line in the whole series" (that is, in the whole production, *In Memoriam*), one feels like confuting him with, for example, this stanza, in which there is neither rhyme nor poetry:

If one should bring me this report,
That thou hadst touched the land to-day,
And I went down unto the quay,
And found thee lying in the port.

"Quay" rhymes, indeed, to the eye, but, properly pronounced, to the ear not. And as for "forced phrase," really what does Mr. Harrison think of

Or where the kneeling hamlet drains
The chalice of the grapes of God,

for expressing the idea of a rural congregation's kneeling at the altar to partake of the communion? Mr. Harrison's sentence of praise here commented on is not a chance escape of momentary exaggeration. It occurs in a whole paragraph of similar hyperbole.

On the whole, however, and notwithstanding these necessary abatements of praise, we recommend Mr. Harrison's book as one well worth reading.

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